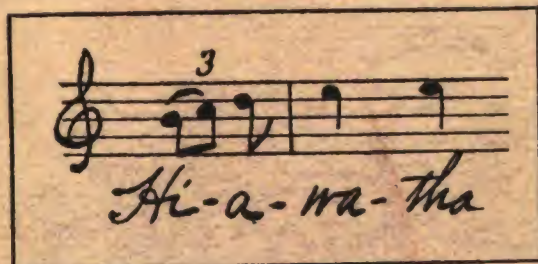




IAWATHA

A Dramatic Cantata
by Frederick R. Burton



Oliver Ditson Company

Boston, New York and Philadelphia

Chicago, Lyon & Healy

HIAWATHA

101803

Dramatic Cantata by Frederick R. ^{Russell}Burton

The words selected from the poem by
✻ Henry Wadsworth Longfellow ✻

Orchestral Score and Parts
may be had of the Publisher

Oliver Ditson Company

Boston, New York and Philadelphia
Chicago, Lyon & Healy

Copyright MDCCCXCVIII by Oliver Ditson Company.
International Copyright Secured.

WIDE

M

1533

B97

H6

Dedication.

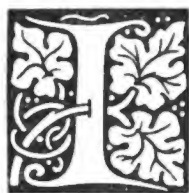
TO the "Yonkers Choral Society,"
 whose friendly interest inspired
 the completion of the work, the music
 of "Hiawatha" is gratefully dedicated.

frederick R. Burton.

Yonkers, N.Y., November 1897.

MS. A. 9. 2. 5. 4. 9. 1. 2. 3.

Prefatory Note



IN HIS PREFACE to "The Song of Hiawatha," Mr. Longfellow wrote: "This Indian Edda—if I may so call it—is founded on a tradition, prevalent among the North American Indians, of a personage of miraculous birth, who was sent among them to clear their rivers, forests and fishing grounds, and to teach them the arts of peace. . . . Into this old tradition I have woven other curious Indian legends. . . ."

That there was a real Hiawatha, who lived five centuries ago, was known to the poet. In setting aside the historical personage, and creating one to serve as the leading figure of his poem, the poet may have been actuated by a desire to give freer rein to his fancy than could have been the case had he limited the "Edda" to an account of the real Onondaga chief; but, in any event, he idealized the North American Indian and established an elevated type of man and prophet. It is Longfellow's conception of Hiawatha that I have tried to embellish with music, and in my treatment of the subject I have had no theories to promote or expound. I regard the poem as a narrative, and the chorus, soloists, and orchestra as narrators. The most important events in Hiawatha's life, as described in the poem, were the battle with Mudjekeewis, the wooing of Minnehaha, the loss of his wife during the famine, and his mystical departure from his people to take his place among the immortals. These events, including a suggestion of the festivities attending Hiawatha's wedding, and the prophet's gloomy vision of the future of his race, have been chosen, as the salient points in the story, for musical setting.

F. R. B.

November, 1897.

Plan of the Work.

Part I.

No.	PAGE.
1. Prelude	3
2. Introductory Chorus. "Should you ask me whence these stories."	7
3. Hiawatha and Mudjekeewis. . . . Four soli and chorus.	17

Part II.

1. Hiawatha's Wooing.	Four soli and chorus.	48
2. The Wedding Festivities:		
(a.) "Onaway! awake, beloved!"	Soprano solo.	84
(b.) The dance of Pau-puk-keewis. . . .	Chorus.	90
(c.) "When I think of my beloved." . . .	Contralto solo.	96

Part III.

1. The Famine.	Three soli and chorus.	104
2. Hiawatha's Vision.	Tenor solo.	126
3. Hiawatha's Departure.	Tenor solo and chorus.	132

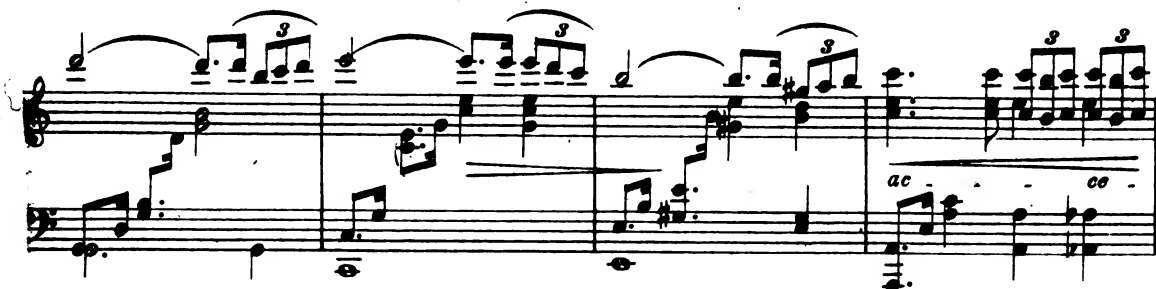
trio
Music
1891

HIAWATHA.

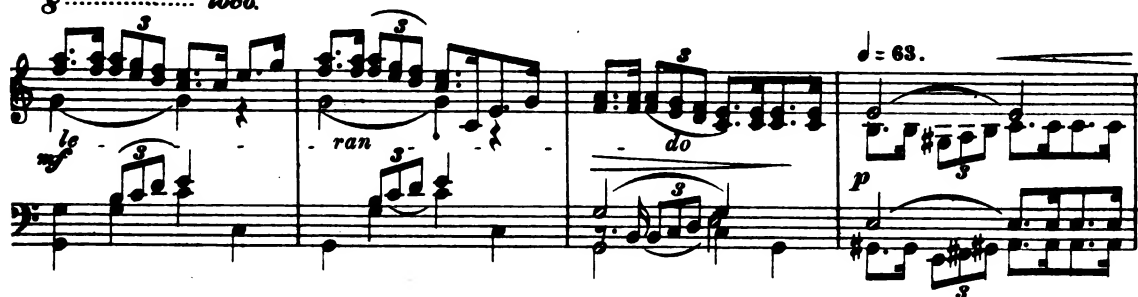
PART I. No 1. Prelude.

Frederick R. Burton.

Molto andante. $\text{♩} = 44$.



looa.



Words used by arrangement with Houghton, Mifflin & Co. Publishers of Mr. Longfellow's works.
Copyright MDCCCXCVIII by Oliver Ditson Company.

Public Performance Permitted.

International copyright secured.

4-20-60451-155

Swift

A

cresc.

B

First system of musical notation, featuring a treble and bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord.

Second system of musical notation. The treble staff continues the eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord. Dynamics include *fp* (fortissimo piano) and *mp* (mezzo-piano).

Third system of musical notation. The treble staff continues the eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord. Dynamics include *fp* (fortissimo piano) and *mp* (mezzo-piano).

Fourth system of musical notation. The treble staff continues the eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord. Dynamics include *fp* (fortissimo piano) and *mp* (mezzo-piano).

Fifth system of musical notation. The treble staff continues the eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord. Dynamics include *fp* (fortissimo piano) and *mp* (mezzo-piano).

Sixth system of musical notation. The treble staff continues the eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord. Dynamics include *fp* (fortissimo piano) and *mp* (mezzo-piano).

Seventh system of musical notation. The treble staff continues the eighth-note pattern. The bass staff has a few notes with rests, followed by a whole note chord. Dynamics include *fp* (fortissimo piano) and *mp* (mezzo-piano).

6

D

f p

mf

pp

a tempo.

pp

poco rall. cresc.

Red. *

4-20-60451-168

PART I.
No 2. Introductory Chorus.

7

mp Andante moderato. ♩ = 84.

Should you ask me whence these sto - ries, Whence these leg - ends and tra -

mp

Should you ask me whence these sto - ries, Whence these leg - ends and tra -

mp

di - tions With the o - - dors of the for - est, With the dew and damp of

di - tions With the o - - dors of the for - est, With the dew and damp of

p

meadows, With the curl - ing smoke of wig - wams, With the rush - ing of great

meadows, With the curl - ing smoke of wig - wams, With the rush - ing of great

riv - ers, With their fre quent re - pe - ti - tions, With their wild re - ver - ber -
 wild re - ver - ber -
 riv - ers, With their fre quent re - pe - ti - tions, With their wild re - - ver - ber -
 wild re - ver - ber -

a - tions As of thun - - der in the moun - tains.....
 a - tions As of thun - - - - der in the moun - tains.
 a - tions As of thun - der, of thun - der in the moun - tains.
 a - tions As of thun - der in the moun - - - - tains.

A
 mp mf

* * *

mp *mf* **B** $\text{♩} = 100.$

I should an - swer, I should tell you: "From the for - ests and the prai - ries, From the

mp *mf*

I should an - swer, I should tell you: "From the for - ests and the prai - ries, From the

mp *mf* **B**

Great Lakes of the North - land, From the land, the land of O - jib - ways, From the

Great Lakes of the North - land, From the land, the land of O - jib - ways, From the

land, the land of Da - ko - tas, From the moun - tains, moors and fen - lands Where the

land, the land of Da - ko - tas, From the moun - tains, moors and fen - lands Where the

her - on, the Shu - shu - gah, Feeds a - mong the reeds and rush - es. I re -

her - on, the Shu - shu - gah, Feeds a - mong the reeds and rush - es. I re -

a - mong the

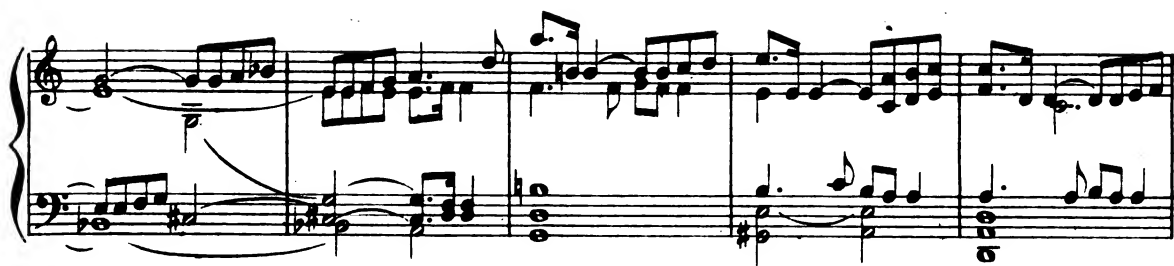
peat them as I heard them From the lips of Na - wa - da - ha, The mu -

peat them as I heard them From the lips of Na - wa - da - ha, The mu -

si - - cian the sweet sing - er."

si - - cian the sweet sing - er."

$\text{♩} = 76.$



p *Tempo I.*

If still fur - ther you should ask me, Say - ing "Who was Na - wa -

p

If still fur - ther you should ask me, Say - ing "Who was Na - wa -



da - ha? Tell us of this Na - wa - da - ha," I should an - swer your in -

da - ha? Tell us of this Na - wa - da - ha," I should an - swer your in -



qui - ries Straightway in such words as fol - low.

qui - ries Straightway in such words as fol - low.

p **D**
 "In the vale of Ta - wa - sen - tha, In the

p
 "In the vale of Ta - wa - sen - tha, In the

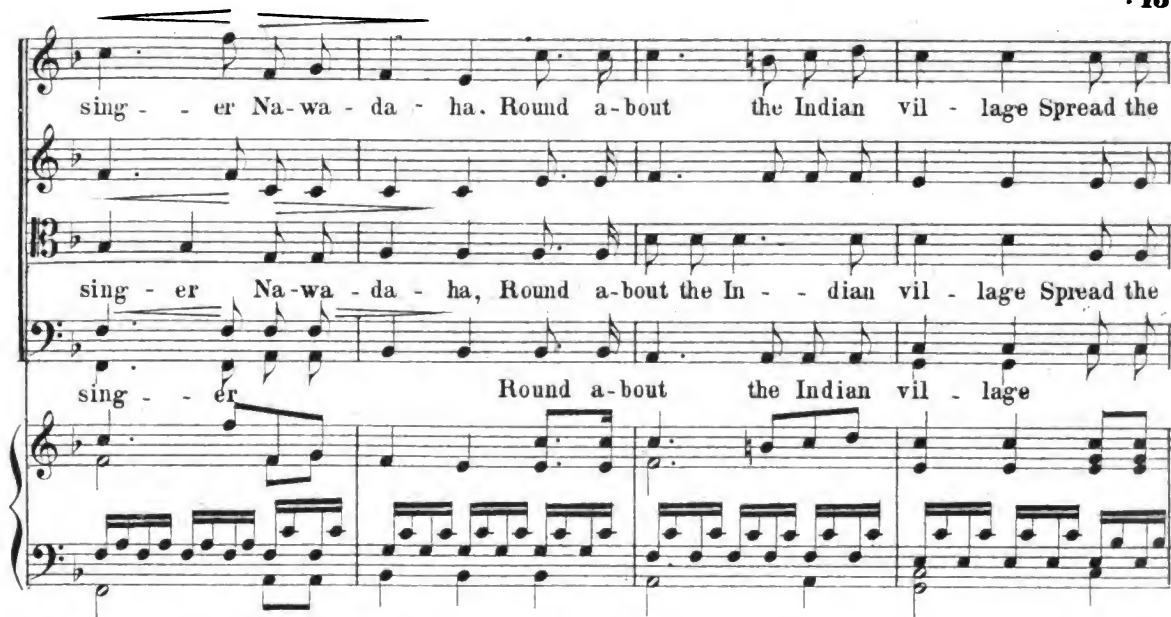
pp **D**
 "In the vale of Ta - wa - sen - tha, In the

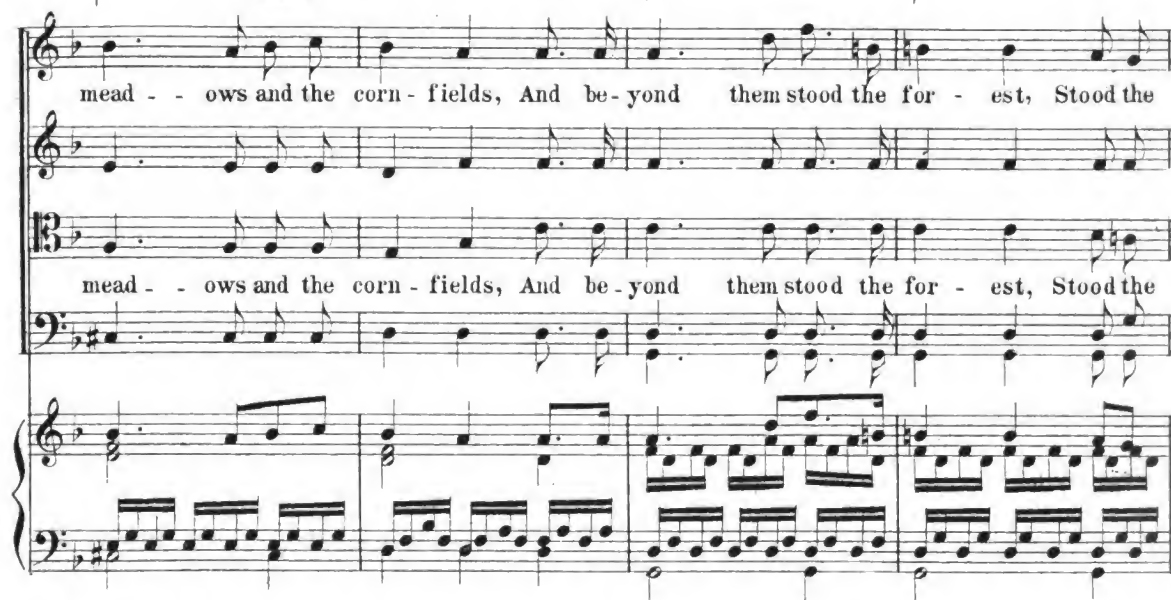
green and si - lent val - ley, By the pleas - ant wa - ter - cours - es, Dwelt the

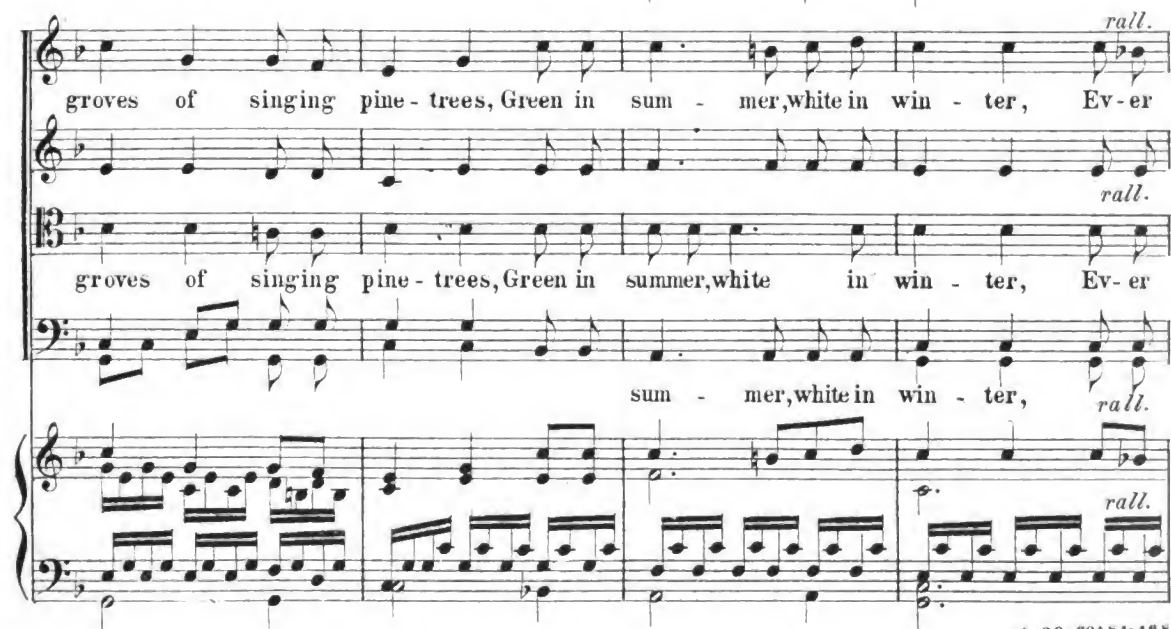
poco marcato.
 green and si - lent val - ley, By the pleasant wa - - ter - cours - es, Dwelt the

green and si - lent val - ley, By the pleas - ant wa - ter - cours - es,

4-20-60481-168


 This system contains the first two systems of the musical score. The first system has three staves: a vocal staff with the lyrics "sing - er Na-wa - da - ha. Round a-bout the Indian vil - lage Spread the", a vocal staff with the lyrics "sing - er Na-wa - da - ha, Round a-bout the In - - dian vil - lage Spread the", and a piano staff with the lyrics "sing - - er Round a-bout the Indian vil - lage". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.


 This system contains the third and fourth systems of the musical score. The third system has three staves: a vocal staff with the lyrics "mead - - ows and the corn - fields, And be - yond them stood the for - est, Stood the", a vocal staff with the lyrics "mead - - ows and the corn - fields, And be - yond them stood the for - est, Stood the", and a piano staff with the lyrics "mead - - ows and the corn - fields, And be - yond them stood the for - est, Stood the". The piano accompaniment continues with the same eighth-note patterns.


 This system contains the fifth and sixth systems of the musical score. The fifth system has three staves: a vocal staff with the lyrics "groves of singing pine - trees, Green in sum - mer, white in win - ter, Ev - er", a vocal staff with the lyrics "groves of singing pine - trees, Green in summer, white in win - ter, Ev - er", and a piano staff with the lyrics "sum - mer, white in win - ter, Ev - er". The piano accompaniment continues with the same eighth-note patterns. The sixth system has three staves: a vocal staff with the lyrics "groves of singing pine - trees, Green in sum - mer, white in win - ter, Ev - er", a vocal staff with the lyrics "groves of singing pine - trees, Green in summer, white in win - ter, Ev - er", and a piano staff with the lyrics "sum - mer, white in win - ter, Ev - er". The piano accompaniment continues with the same eighth-note patterns.

sigh - - ing ev - er sing - ing. There he sang of Hi - a -

sigh - - ing ev - er sing - ing. There he sang of Hi - a -

wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and

wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and

be - ing, How he prayed and how he fast - ed, How he lived and toiled and

be - ing, How he prayed and how he fast - ed, How he lived and toiled and

cres - - - - - *cen*

suf - fered, That the tribes of men might pros - per, That he might ad - vance his

cres - - - - - *cen*

suf - fered, That the tribes of men might pros - per, That he might ad - vance his

cres - - - - - *cen*

do *do*

peo - ple, That the tribes of men might pros - per, That he might ad - vance, he

do

peo - ple, That the tribes of men might pros - per, That he might ad - vance, he

do

do

ff might ad - vance, ad - vance his peo - - - ple **F**

ff ad - vance, ad - - vance, ad - vance his peo - - - ple **F**

might ad - vance, ad - - vance, ad - vance his peo - - - ple **F**

ff ad - vance his peo - - - ple **F** = 100.

do

This musical score is for the song "The Rose Tree" from the 1904 Broadway musical "The Rose Tree". It is arranged for voice and piano. The score is written in 4/4 time and consists of 16 measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), indicating the key of D major. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The score is marked with a tempo of "Allegretto" and a dynamic of "F". The score is published by G. Schirmer, New York.

Part I. No 3.

Hiawatha and Mudjekeewis.

Andante maestoso. $\text{♩} = 60$.

SOLI.

Allegretto.

Sop.

Out of child-hood in - to man-hood, Now had grown my Hi - a - wa - tha,

Alto.

SOLI.

Tenor.

Out of childhood in - to man-hood, Now had grown my Hi - a - wa - tha,

SOLI.

Bass.

Allegretto. $\text{♩} = 126$.

Learned in all the lore of old men, Skilled in youth-ful sports and pas-times

Learned in all the lore of old men, Skilled in youth-ful sports and pas-times

In all man - ly arts and la - bors. Swift of foot was Hi - a - wa - tha;

He could shoot an ar - row from him, And run for - ward with such fleet-ness

He could shoot an ar - row from him, And run for - ward with such fleet-ness

A f *Meno mosso.*

That the ar - row fell be - hind..... him. Strong of arm was Hi - a -

That the ar - row fell be - hind..... him. Strong of arm was Hi - a -

A f *Meno mosso.* ♩ = 108.

mf a tempo.

wa - tha; He could shoot ten ar - rows up - ward, up - ward, Shoot them with such

mf a tempo.

wa - tha; He could shoot ten ar - rows up - ward, up - ward, Shoot them with such

mf a tempo.

strength and swiftness That the tenth had left the bow string Ere the first to

strength and swiftness That the tenth had left the bow string Ere the first to

earth had fal - len, Ere the first to earth had fal - len.

earth had fal - len, Ere the first to earth had fal - len.

p

B ♩ = 108.

TENOR SOLO.

B Much he questioned Old No-ko-mis Of his Fa-ther...

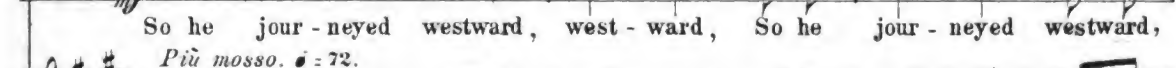
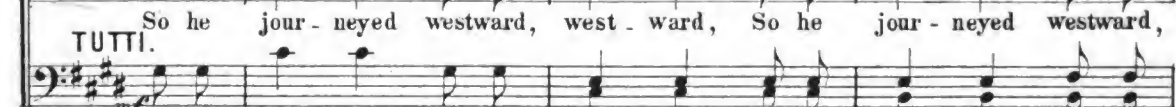
Mud-je-kee-wis; Learned from her the fa-tal se - - cret of the

bean - ty of his moth - er, Of the falsehood of his Fa-ther, And his

heart was hot with-in him, Like a liv-ing coal his heart.....

was.

Maestoso, ♩ = 60.



West - wind Sat the an - cient Mud - je -

West-wind Sat the an - cient Mud - je -

West-wind Where, up - on the gusty sum - mits

kee - wis, Ru - ler of the winds of heaven.

kee - wis, Ru - ler of the winds of heaven.

D

BASS SOLO.

Filled with joy was Mud - je - kee - wis

pp *mp*

When he looked on Hi - a-wa - tha ; Saw his youth rise up..... be-fore him.

In the face of Hi - a-wa - tha , Saw the beau - - ty of Wen-o - -

nah from the grave rise up be - fore him, From the grave rise up be - fore him.

E TENOR SOLO.

L'istesso tempo. Many days they talked to-gether, Questioned, listened, waited,

answered; Much the an - cient Mud-je - kee - wis boast - ed of his an - cient

cresc.

val - or.

mf

accel. molto.

ff

p

F

Pa tient ly sat Hi - a - wa - tha, List - ning to his fa - ther's boast - ing,

p

a tempo.

Più mosso e cresc.

But his heart was hot with-in him, Like a liv - - ing

p Più mosso e cresc.

coal his heart was.

a tempo.

10

pp

Then they talked of Hi - a - wa - tha's moth - er, The beau - ti - ful We - no - nah,

a tempo.

ad lib.

Of her birth up - on the mead - ow, Of her death as

old No-ko-mis had re-mem-bered and re-lat-ed.

G *f* TUTTI. Then up start - ed Hi - a -

ff *f* *Maestoso.*

f TUTTI. Then up start-ed Hi - a -

Then up start-ed Hi - a - wa - - tha,..... rent the jut - -

wa - tha, rent the jut - - - ting crag a - sun - der, a -

wa - tha, rent the jut-ting crag a - sun - - - der, a -

- ting crag a - sun - - der, the jut-ting crag a - - sun - der, a

Then up start-ed Hi - a - wa - tha rent the jut ting crag a - sun - der, rent the jut - ting

sun - - - der rent the jut-ting crag a - - sun - der,

sun - der, rent the jut-ting crag a - -

sun - der, rent the jut-ting crag a - -

crag rent the jut-ting crag, rent the jut-ting crag a - -

Then up start ed Hi - a - wa - tha, rent the crag, rent the jut-ting crag a - -

sun - - - der, a - sun - der, rent, rent the crag

sun - - - der, a - sun - der, rent, rent the crag.....

sun - - - der, a - sun - der, rent, rent the crag, rent, rent the

sun - - - der, a - sun - der, rent, rent the crag, rent, rent the

rent, rent the crag a - sun - der, rent the jut-ting crag a - -

rent, rent the crag a - sun - der, rent the jut-ting crag a - -

crag a - sun - der, rent the jut-ting crag a - -

crag a - sun - der, rent the jut-ting crag a - sun - der, a -

sun - der, a - sun - der; Smote and crushed it in - to frag-ments, Hurlled

sun - der, a - sun - der; Smote and crushed it in - to frag-ments,

sun - der, a - sun - der; Smote and crushed it in - to frag-ments,

sun - der, a H sun - der; Smote and crushed it in - to frag-ments, Hurlled

..... them at his fa - - ther for his heart was hot....

Hurlled them mad-ly at his fa - ther, at his fa - ther for his heart...

Hurlled them mad-ly at his fa - - ther, at his fa - ther for his

..... them madly at his fa - ther for his heart was

..... with - in him like a liv - ing coal his heart was.

..... was hot with in him like a liv - ing coal his heart was.

heart was hot with - - in him like a liv - ing coal his heart was.

hot like a coal, But the

But the ru - ler of the West - wind

ru ler of the West wind blew the fra ments backward from him, blew the

..... blew the frag - ments backward, backward from him, blew the fragments backward

But the ru - ler of the West - wind blew the

But the ru - ler of the West - wind

frag - ments back - ward from him, back - ward, blew the

back - ward from him, seized the bul - rush,

frag - ments back - - ward from him, seized the bul - rush,

..... blew the frag - ments back - ward from him, seized the bul - rush,

fragments back - - ward, back - ward from him, seized the bul - rush,

SOLOISTS.

Loud and

Loud and

CHORUS.

dragged it, dragged it, dragged it from its ooze the gi - - ant bul - rush.

dragged it, dragged it, dragged it from its ooze the gi - - ant bul - rush.

dragged it, dragged it, dragged it from its ooze : the gi - ant bul - rush.

dragged it, dragged it, dragged it from its ooze : the gi - ant bul - rush.

long laughed Hi - a - wa - tha, Loud and long laughed Hi - a - wa - tha

long laughed Hi - a - wa - tha, Loud and long laughed Hi - a - wa - tha

Then be - gan

Then be - gan

Then be -

Then be -

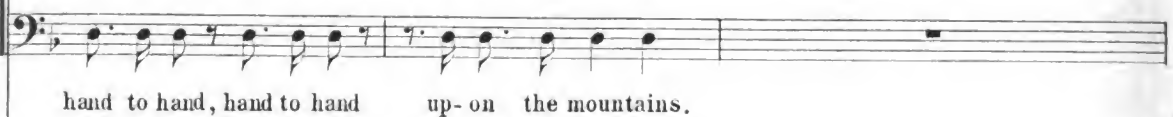
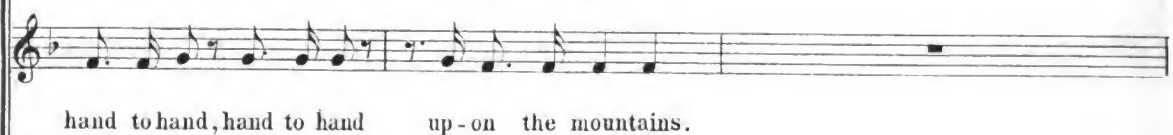
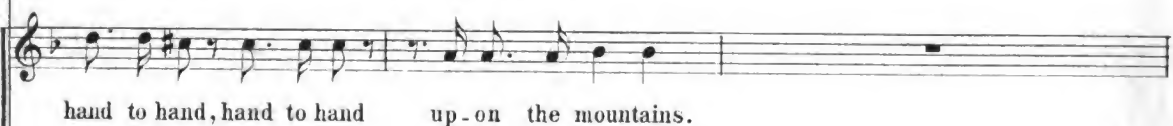
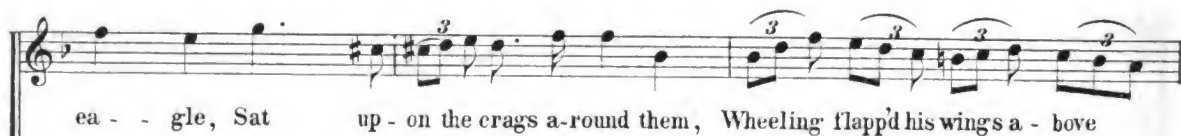
From his ey - ry scream'd the

..... the dead-ly con-flict, Hand to hand a-mong, a-mong the moun-tains, hand to hand

..... the dead-ly con-flict, Hand to hand a-mong, a-mong the moun-tains, hand to hand

gan the dead-ly con-flict, Hand to hand a-mong, a-mong the moun-tains, hand to hand

gan the dead-ly con-flict, Hand to hand a-mong, a-mong the moun-tains, hand to hand



J

them.

them.

them.

them.

J

Like a tall tree in the tem - pest

Like a tall tree in the tem - pest

Like a tall tree in the tem - pest bent, bent and bent the

Like a tall tree in the tem - pest bent, bent the

J

bent and lashed the gi - ant bul - rush, And in masses huge and hea - vy

bent and lashed the gi - ant bul - rush, And in masses huge and hea - vy

lashed the gi - ant bul - rush, bent the bul - - rush, bent the

bul - - rush, And in masses huge and hea - vy crashing fell the fa - tal

crash-ing fell the waw-beek, like a tree in tem-pest bent the bul-rush

crash-ing fell the waw-beek, like a tree in tem-pest bent the bul-rush

gi - - - ant bul-rush, like a tall tree in the

waw-beek, crashing, fell. crash-ing, like a tall tree in the tem-pest

crash-ing, crash-ing fell the waw-beek, crash-ing fell the

bent the bul-rush, like tall tree in the tem-pest, crash-ing fell the

tem-pest bent and lashed the bul-rush, crash-ing fell the

bent and lashed the gi - - ant bul-rush, crash-ing fell the

waw-beek, fell the waw - - - beek, like a

waw - - beek, crashing fell, fell the waw-beek

fa-tal wa-beek, crashing fell, fell the waw-beek

waw - - beek, crash-ing fell, fell the waw - - - beek,...

K

K

tall tree bent the gi - ant, the gi - ant bul - rush crash - ing fell the
 bent and lashed the gi - ant bul - rush crash - ing fell the
 bent and lashed the gi - ant bul - rush crash - ing fell the
 bent the gi - ant, the gi - ant bul - rush crash - ing fell the
 fa - tal waw - beek, fell crash - ing, crash - ing fell the fa - tal
 waw - beek, like a tall tree in the tem - pest, crash - ing fell the fa - tal
 fa - tal waw - beek, fell, fell the
 fa - tal waw - beek, fell
 waw - beek, crash - ing,
 waw - beek, fell the fa - tal waw - beek, crash - ing fell the fa - tal
 waw - beek, fell the fa - tal waw - beek, waw - - - beek, fell the fa - tal
 crash - ing fell the fa - tal waw - beek, fell the fa - tal

crash - ing, crash - ing, crash - ing, crash - ing,
 waw - beek, crash - ing, crash - ing, Like a tall tree in the
 waw - beek, lashed the bul - rush, fell the waw - beek, crash - ing,
 waw - beek, lashed the bul - rush, fell the waw - beek, crash - ing

L
 Like a tall tree in the tem - pest till the earth shook with the tu - mult, shook with the con -
 tem - pest, in the tem - pest till the earth shook with the tu - mult, shook with the con -
 Like a tall tree in the tem - pest till the earth shook with the tu - mult, shook with the con -
 fell, like a tall tree in the tem - pest till the earth shook with the tu - mult, shook with the con -

fu - sion of the bat - tle,
 fu - sion of the bat - tle,
 fu - sion of the bat - tle,
 fu - sion of the bat - tle and the air was full of shout -

And the thun-der of the moun - tains start-ing an - swered "Baim-

And the thun-der of the moun - tains start-ing an - swered

And the thun-der of the moun - tains start-ing an - swered

ings And the thun-der of the mountains starting answered, start-ing an - swered

wa - - - wa! Baim - wa - - - wa! Baim - wa - - wa!

"Baim - wa - wa!" Baim - wa - wa! Baim - wa - wa!

Baim - wa - wa! Baim - wa - wa! Baim - wa - - wa!

Baim-wa - - - wa! Baimwa - - - wa! Baim - wa - - wa!

M SOLI. *mf* Back re - treat - ed Mud-je - kee - wis, Rush-ing

SOLI. *mf* Back re - treat - ed Mud-je - kee - wis, Rush-ing

SOLI. *mf* Back re - treat - ed Mud-je - kee - wis, Rush-ing

M *L'istesso tempo.* *p* *mf*

west-ward o'er the moun-tains, Stumbling west-ward o'er the mountains, Three whole

west-ward o'er the moun-tains, Stumbling west-ward o'er the mountains, Three whole

days re-treated fighting.

days re-treated fighting.

Still pur-sued by Hi-a-wa-tha,

To the door-ways of the

Still pur-sued by Hi-a-wa-tha! To the door-ways of the

west-wind, To the port - - als of the sun - - - set, To the

earth's re - mot - est bor - - - der, Where in -

to the emp - ty spa - ces Sinks the sun, as a flamin - go Drops in -

cen - do pp

to her nest at night - fall, In the mel - an - chol - y marshes.

pp

to her nest at night - fall, In the mel - an - chol - y marshes.

pp

cen - do

pp

0

f *bb* . . .

"Hold! hold, my

pp

son, my Hi - a - - - wa - tha! 'Tis im -

pos - - si - ble to kill me, For you can - not kill th'im - -

mor - tal!..... I have put you to this

tri - al, But to know your strength and courage; Now receive the prize of val - or!

rall.

Pomposo. *p* *Slower.* Go back to your home and

$\text{♩} = 66.$

peo - ple, Live a - mong them, toil a - mong them; Cleanse the

earth of all that harms it,..... Cleansethe fish - - ing grounds and

mf riv - ers, Slay all mons - ters, slay ma - gi - cians As

Q

I slew the great bear, the great bear of the mountains.

Q

p And at last when death draws

pp

near you, When the aw - ful eyes of Pau - guk Glare up - on you

in the dark-ness I will share my king - dom

pp *poco accel.* *f*

with you; Ru - ler you shall be thence -

for - - ward Of the North - - - west - wind Kee -

way - - din, Of the home - - - wind, the Kee -

way - din, Of the home - - - - wind Kee-way - din,

The home - - - -

R**CHORUS.**

Thus was fought the fam - ous

Thus was fought the fam - ous

wind.

CHORUS.**CHORUS.***mf* *Faster.* ♩ = 96.

bat - tle In the days long since de - part - ed In the king - dom of the

bat - tle In the days long since de - part - ed In the king - dom of the

West-wind, In the king - dom of the West-wind. Still the hun - ter sees the

West-wind, In the king - dom of the West-wind. Still the hun - ter sees the

rall. e dim.

tra-ces Scattered far o'er hill and val-ley,

tra-ces Scattered far o'er hill and val-ley, o'er hill and vale..... o'er ev'ry

tra-ces Scattered far..... o'er hill and vale o'er ev - - 'ry

rall. e dim.

tra-ces Scattered far o'er hill and val-ley, ov - - er ev - 'ry

rall. e dim.

o'er hill and val - ley, o'er hill and vale, Sees the gi - - - ant

val - ley, o'er hill, o'er hill and vale, Sees the gi - - - ant

val - ley, o'er hill, o'er hill and vale, Sees the gi - ant bul-rush grow -

vale, and vale,..... Sees the gi - ant bul-rush grow -

f *p*

bul-rush grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

bul-rush grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

ing, grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

ing, grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

f *p*

wa-ter-cours-es;

wa-ter-cours-es;

Sees the masses of the Wawbeek,

Sees the masses of the Wawbeek,

Sees the masses of the Wawbeek

Ly-ing

Sees the masses of the Wawbeek

Ly-ing

Sees the masses of the Wawbeek

Ly-ing

still in ev'ry val-ley, Ly-ing still in ev-'ry val-ley, in ev-'ry

Ly-ing still in ev-'ry val-ley, in ev-'ry

still in ev'ry val-ley, Ly-ing still in ev-'ry val-ley, Ly-ing still

Ly-ing still in ev'ry val-ley, Ly-ing still

still in ev'ry val-ley, Ly-ing still in ev-'ry val-ley, Ly-ing still

Ly-ing still in ev'ry val-ley, Ly-ing still

dim - - - in - - - u - - - en -

val - - ley ly - - - ing still

val - - ley ly - - - ing still

still, ly - - - ing still

still, ly - ing still, ly - ing still, ly - ing still in ev - 'ry

dim - - - in - - - u - - - en -

do *pp*

..... in ev - 'ry val - - - ley.

pp

..... in ev - 'ry val - - - ley.

pp

..... in ev - 'ry val - - - ley.

pp

val - - - - - ley.

do *p* *pp*

Part 2. No 1.

Hiawatha's Wooing.

Andante. ♩ = 50.

TENOR.

"As un-to the bow the cord is, So un-to the man is wo-man, Tho' she

bends him she o-beys him, Tho' she draws him yet she fol-lows.

Use-less each without the oth-er!"

♩. - 50.

Thus the youth-ful Hi - a - wa - tha said with-in him - self and pon - dered

List- less, long- ing, hop - ing, fear - ing, Dreaming still of Min- ne - ha - ha,

legato e dolce

Ad.

Of the love- ly Laughing Wa- ter In the land of the Da- co - tahs.

B CONTRALTO.

B Stesso tempo.

"Wed a maid - - en of

mf

your peo - - ple," Warn - ing said..... the old No-ko - - - mis;

Bring not here..... an i - dle

maid - en,..... Bring not here..... a use - less wo - - man,....

..... Hands un - skil - - ful, feet un - will - - - ing; Bring a

accel.

C con anima.

wife..... of nim - ble fin - - gers,..... Heart and hand.....

C

.....that work to - geth - er Feet that run on will-ing

er - - rands Heart and hands that work to - geth - er

..... Feet that run on will-ing er - - rands

TENOR. *mf* Smil - - - ing answered Hi - a - wa - tha

..... "In the land of the Da - co - tahs Lives the arrow-mak - er's daught - er, Min-ne-
Un poco più allegro. ♩ = 63.

ha - ha Laugh-ing Wa - ter, Hand-som - est of all the wo - men; I will bring

her to your wig-wam She shall run up-on your er-rands Be your

E moon - light, star - light, fire - light, Be the sun - - light of my - peo - ple.

E

f *rall.*

f *rall.* *a tempo.*

CHORUS. *Allegro. mf*

CHORUS. *mf*

CHORUS. *f*

CHORUS. *mf*

Thus de-part-ed Hi - a -

Thus de-part-ed Hi - a -

Thus de - - part - - - ed Hi - a -

Thus de-part-ed Hi - a -

Più allegro. ♩ = 96.

wa-tha, Hi-a-wa-tha, To the land, to the land of the Da-co-tahs, the Da-co-tahs, To the
 wa-tha, Hi-a-wa-tha, To the land, to the land of the Da-co-tahs, the Da-co-tahs, To the
 wa - - - tha, To the land..... of the Da-co - - tahs,..... To the
 wa - - tha, To the land of the Da - - co - tahs, To the

land, to the land of handsome wo - men..... **F**
 land, to the land of handsome wo - men.....
 land..... of handsome wo - men.....
 land..... of handsome wo - men..... **F**

mf Striding ov-er moor and meadow, moor and meadow, with his
mf Striding ov-er moor and meadow, moor and meadow, with his
f Stri-ding ov - - er moor and mead - - - ow, with his
mf Striding ov-er moor and mead - ow, with his

moc - ca - sons of mag - ic At each stride a mile he measured But his
 moc - - ca - sons of mag - ic At each stride a mile he measured But his
 moc - - - casons of mag - - ic At each stride a mile he measured But his
 moc - ca - sons of mag - ic At each stride a mile he measured But his

heart out - ran his foot - steps And he jour - neyed with - out
 heart out - ran his foot - steps And he jour - neyed with - out
 heart out - ran his foot - steps And he jour -
 heart out - ran his foot - steps And he jour

ceas - - - ing, with - - out..... ceas - ing.
 ceas - - - ing, with - - out ceas - ing.
 - - neyed with - out, with - - out..... ceas - ing.
 - - - neyed with - - out..... ceas - ing.

cresc.

G

p

f

cresc.

con

do

p

f

cresc.

CHORUS.

CHORUS. *mp* On the out - - skirts of the

CHORUS. *mp* On the out - - skirts of the

CHORUS. *mp* On the out - skirts of the

CHORUS. *mp* On the out - skirts of the

poco rall. ♩ = 76. *p*

for - est, 'Twixt the shad - - ow and the sun - shine, Herds of fal - - low deer were

for - est, 'Twixt the shad - ow and the sun - shine, Herds of fal - low deer were feed -

for - est, 'Twixt the shad - - ow and the sun - shine, Herds of fal - low deer were

for - est, 'Twixt the shad - ow and the sun - shine, Herds of fal - low deer were

feed - ing, But they saw..... not Hi - a - wa - tha; To his bow..... he whispered *pp* **H**

ing, But they saw..... not Hi - a - wa - tha; To his bow..... he whispered *pp*

feed - ing, But they saw..... not Hi - a - wa - tha; To his bow..... he whispered *pp*

feed - ing, But they saw not Hi - a - wa - tha; To his bow he whispered *pp* **H**

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

deer..... upon his shoul - der, And sped for - ward without paus - ing.

deer..... upon his shoul - der, And sped for - ward without paus - ing.

deer up-on his shoul - der, up-on his shoulder, And sped forward without paus - ing.

deer up-on his shoul - der, up-on his shoulder, And sped forward without paus - ing.

$\text{♩} = 96.$

cres - - cen - - do

mf

dim.

poco a poco

pp

CONTRALTO SOLO.

mp

At the door - way of his wig - wam Sat the an cient ar - row

Adagio. ♩ = 58.

p

mak - er, In the land of the Da - co - tahs, Making ar - row heads of jas - per

J SOPRANO SOLO. *mp*

J dolce. *pp* At his side, in all her beau - ty, Sat the

love - ly Min - ne - ha - ha, Sat his daughter, Laughing Wa - - ter, Plait - ing mats

..... of flags and rush - es, Plaiting mats..... of flags and rush - es, Of the past

poco rall.

..... the old man's thoughts were, And the maid - en's of the fu - ture.

poco rall. *a tempo.*

K

K

BASS SOLO.
mp Grave.

Più allegro con anima.
cresc.

He was think - ing, as he sat there, Of the days when with such ar -

Più allegro. ♩ = 96.
cresc.

K

K

rows He had struck the deer and bi - son, On the mus - ko - day, the meadow, Shot the

K

K

wild goose, fly - ing southward, On the wing the clamorous Wa - wa. Think - - ing of the

K

K

great war par - ties How they came to buy his

K

K

ar - rows Could not fight without his ar - - rows.

molto meno mosso.
L *p* *mf*

Ah! no more such no - ble war - riors Could be found..... on earth as

molto meno mosso.
L *p*

they were.

dolce. ♩ = 58.

SOPRANO SOLO. *mp* *Più allegro.*

She was think - ing of a hun - ter From an -

Più allegro. ♩ = 84.

oth - er tribe and coun - - try, Young and tall, and ve - ry hand - some,

Who one morn - ing in the Spring - time Came to buy her fa - ther's ar - -

rows, Sat and rest - ed in the wig - wam, Lin - gered long a - bout the

ral - - - len

door - way, Look - ing back when he de - - part - - ed. She had

tan - - do molto M a tempo.

tan - - do molto a tempo.

heard her fa - ther praise him, Praise his cour - age and his wis - - dom,

mf *meno mosso.*

Would he come a - gain for ar - rows To the falls of Min - ne -

meno mosso.

ha - ha? On the mat her hands lay i - dle, And her eyes were ve - ry

p

drea - my.

pp

pp

pp *3*

Thro' their thoughts they heard a foot - step, Heard a

cres *cen*

rust - ling in the branch - es, And with glow - ing cheek and fore - head, With the

cres *cen*

do N *ff*

deer up - on his shoul - der, Sud - den - ly from out the wood - lands, Hi - a -

do N

Largo.

wa - - - tha, Hi - a - - wa - - - tha stood be -

ff *Largo.*

BASS SOLO.

fore them. Straight the

a tempo.

Ca.

an - cient ar - row mak - er Looked up grave - ly from his la - bor, Laid a -

p

side th'un - fin - ished ar - row, Bade him en - ter at the door - way, Say - ing

as he rose to meet him, "Hi - a - wa - tha, you are wel - come?"

SOPRANO.

Then up - rose the Laughing Wa - ter, Laid a - side her mat un -

fin - ished, Brought forth food and set be - fore them, Wa - ter brought them from the brook.

let; Listened, listened while the guest was speaking.

But not once her lips she opened, Not a single word she uttered.

TENOR. *mf*

"Af - ter

Q

man - - y years of war - fare, Man - y years of strife and blood - shed, There is

peace between th' O - jib - ways And the tribe of the Da - co - tahs?"

Thus con - tin - ued Hi - a - wa - tha,

And then ad - ded, speak -

ing slow - ly: "That this peace may last for -

R $\text{♩} = 76.$

mp

ev - er And our hands be clasp'd more close-ly, And our hearts be more u -

marcato.

ni - ted, Give me as my wife this maid-en, Min-ne-ha - -

ha, Laughing Wa - - ter, Love - - liest of Da - co - - tah

wo-men."

pp

BASS.

Molto moderato.

And the an-cient arrow-maker Paused a mo-ment ere he answered,

Smoked a lit-tle while in si-lence, Looked at Hi-a-wa-tha proud-ly, Fond-ly

looked at Laughing Wa-ter, And made an-swer ve-ry grave-ly: "Yes, if Min-ne-ha-ha

wishes; Let your heart speak, Laughing Water"

S

pp

p

SOPRANO.

And the

mp cresc.

love - ly Laugh-ing Wa - ter Seemed more love - ly as she sat there, Nei - ther

will ing nor re-luc - tant, As she went to Hi - a - wa - - tha,....

rall. molto.

..... Soft - ly took the seat be - side him, While she said, and blushed to

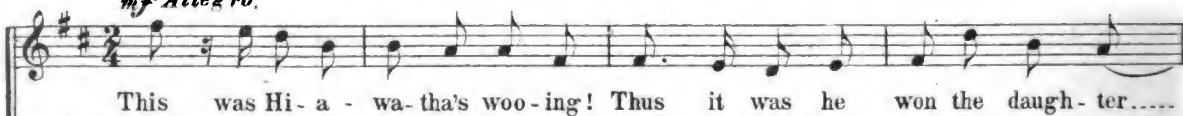
a tempo.

say it: "I will follow you, my husband!"

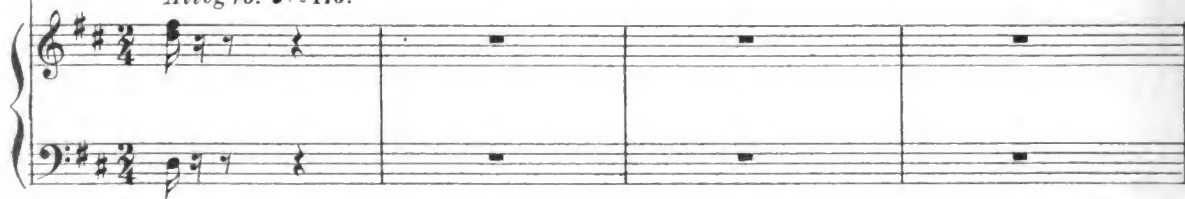
molto rall.

a tempo

vivace.

**SOLI.***mf Allegro.***SOLI.***mf*
SOLI.

This was Hi-a-wa-tha's woo-ing! Thus it was he won the daugh-ter....

SOLI.*mf**Allegro.* ♩ = 176.*poco rall.**poco rall.*

..... Of the an-cient ar-row mak-er In the land of the Da-co-

*poco rall.*

a tempo. **T**

tahs! From the wig-wam he de - part-ed, Lead-ing with him Laugh-ing -

a tempo.

tahs! From the wig-wam he de - part-ed, Lead-ing with him Laugh-ing -

a tempo. **T**

wa - - ter. Hand to hand they went to - geth - er, Thro' the

wa - - ter. Hand to hand they went to - geth - er, Thro' the

wood - land and the mead - - - ow Left the

wood - land and the mead - - - ow Left the

old man stand - ing lone - ly At the door - way of his

old man stand - ing lone - ly At the door - way of his

SOLI.

U

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

CHORUS.

U

pp Fare - - - well, fare - - -

pp Fare - - - well, fare - - -

U

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

fare - - well,

fare - - well,

- - - well, fare - - well,

well, fare - - well,

Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee

Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee

Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee

Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee

fare - well, fare - - -

fare - well, fare - - -

fare - - - well, fare - - -

fare - - - well, fare - - -

well ! Fare thee well ! Oh ! fare thee well !

well ! Fare thee well ! Oh ! fare thee well !

well ! Fare thee well ! Oh ! fare - well !

well ! Fare thee well ! Oh ! fare thee well !

..... thee well ! fare - - - well !

..... thee well ! fare - - - well !

..... thee well ! fare - - - well !

..... thee well ! fare - - - well !

dim. *p*

Oh!..... fare thee well! Oh! fare thee well!

dim.

Oh! fare thee well! fare - - well!

dim.

Oh! fare thee well! Oh! fare thee well!

dim.

Oh! fare thee well! fare - - well!

dim. *pp*

Fare - - - well, fare - - - well,farewell!

dim.

Oh! fare - well, Oh! fare - well,farewell!

dim.

Fare - - - well Oh! fare - well,farewell!

dim.

Fare - - - well, fare - - - well, fare-well, fare -

dim.

..... farewell !

..... farewell !

pp

well ! fare - well !.....

pp

cresc. e rall.

CHORUS.

*Poco andante.**mf*

All the travelling winds went with them,

*Poco andante.**mf*

All the travelling winds went with them,

All the travelling winds,..... all the travelling winds

All the travelling winds went with them, all the winds

*Poco andante.**mf*

All stars looked at them

All the stars of night looked at them

went with them, went with them, went with them, All stars looked at them

went with them,..... with them, All stars looked at them

Watched with sleepless eyes their slum - - ber, All the birds, the birds sang

Watched with sleepless eyes their slum - - ber, All the birds sang

Watched with sleepless eyes their slum - - ber, All the birds sang

Watched with sleepless eyes their slum - ber All the birds sang

W

p

loud and sweet-ly Songs of hap-pi - ness

loud and sweet-ly Songs of hap-pi - ness and heartsease.

loud and sweet-ly Songs of hap-pi - ness From the sky the sun be-nig-nant

loud and sweet-ly Songs of hap-pi - ness The sun

From the sky the sun be-nig-nant Looked up-on 'them thro' the branch - es, Said un -

The sun looked on them thro' branch - es, Said un -

Looked up - - on them, up - on them thro' branch - es, Said un -

Looked up - - on them thro' the branch - es, Said un -

-to them: "O my chil-dren, Love is sun-shine, hate is sha-dow; Rule by love,..... rule by

-to them: "O my chil-dren, Love is sun-shine, hate is sha-dow; Rule by love,..... rule by

love,..... rule by love, O Hi - a - wa - tha! Rule by love, O Hi - a -

love,..... rule by love, O Hi - a - wa - tha! Rule by love, O Hi - a -

wa - tha! *pp* The moon..... filled the lodge..... with mys-tic

wa - tha! *mp* From the *mp* sky..... the moon looked at them, filled..... the lodge with mys-tic

wa - tha! *pp* From the sky the moon looked at them, Filled the lodge with mys-tic

wa - tha! The moon looked at them, filled the lodge with mys-tic

splen-dor, Said un-to them: "O my children, Day is rest-less, day is rest-less,
splen-dor, Said un-to them: "O my
splen-dor, Said un-to them:
splen-dor, Said un-to them:

poco cresc.
night..... is qui-et, qui et, Man im-per-ious, wo-man
night..... is qui-et, qui et, Man im-per-ious, wo-man
night..... is qui-et, night is qui-et, Man im-per-ious, wo-man
night..... is qui-et, night is qui-et, Man im-per-ious, wo-man
poco cresc.

fee-ble, Half is mine..... al-tho' I fol-low; Rule by pa-tience, Laugh-ing
fee-ble, Half is mine..... al-tho' I fol-low; Rule by pa-tience, Laugh-ing
fee-ble, Half is mine al-tho' I fol-low; Rule by pa-tience, Laughing
fee-ble, Half is mine al-tho' I fol-low;

Water; Rule by patience Laugh-ing Wa-ter? Thus it was they journeyed

Water; Rule by patience Laughing Wā-ter? Thus it was they journeyed

Water; Rule by patience Laughing Wa-ter? Thus it was they journeyed

Più allegro. ♩ = 96.

home-ward, Thus it was.....that Hi-a-wa-tha Brought the

home-ward, Thus it was.....that Hi-a-wa-tha Brought the

hand-som-est of all the wo-men From the land..... of hand-some

hand-som-est of all the wo-men From the land of hand-some

From the land of hand-some

wo - - - men; Thus it was that Hi - a - wa - tha, Thus it
 wo - - - men; Thus it was that Hi - a - wa - tha, Thus it
 wo - - - men; Thus it was that Hi - a - wa - tha, thus it
 wo - - - men; Thus it was that Hi - a - wa - tha, Thus it

was that Hi - a - wa - tha To the lodge of old No -
 was that Hi - a - wa - tha To the lodge of old No -
 was that Hi - a - wa - tha To the lodge of old No -
 was that Hi - a - wa - tha To the lodge of old No -

ko - - mis, Brought the moon - light, star - light, fire - - -
 ko - - mis, Brought the moon - light, star - light, fire - - light, the
 ko - - mis, Brought the moon - light, star - light, fire - - light, the
 ko - - mis, Brought the moon - light, star - light, fire - -

loco.

mf cresc.

light, Brought the moon - light, star - light, fire - - light; Brought the

mf cresc.

fire - - light, Brought the moon - light, star - light, fire - - light; Brought the

mf cresc.

fire - - light, Brought the moon - light, star - light, fire - - light; Brought the

mf cresc.

light, Brought the moon - light, star - light, fire - - light; Brought the

fff

sun - - - light of his peo - - ple!

fff

sun - - - light of his peo - - ple!

fff

sun - - - light of his peo - - ple!

fff

sun - - - light of his peo - - ple!

8.....

2 Ped.

Part II, No 2.

2(a) "Onaway! Awake, Beloved!"

SOPRANO SOLO.

Andante grazioso. ♩ = 58.

mp

On - a - way! a - wake, be -

mp

lov - ed! Thou the wild-flower of the for - est! Thou the

p

*Ca. * Ca. **

wild - bird of the prai - rie! Thou, with eyes so soft and fawn-like! On - a -

p

way! a - wake, be - lov - ed! If thou

A

on - ly look - est at me I am hap - py, I am hap - py as the

A

lil - ies of the prai - rie When they feel the dew up - on them.

Sweet thy breath is as the fragrance of the wild flowers in the morning, As their

B

fra - grance is at even - ing In the moon when leaves are fall - ing.

pp *cresc.*

Does not all the blood with - in me Leap to

meet thee, leap to meet thee as the springs to meet the sun-shine In the

f *p* *poco marcato.*

ten. *est.* *cres - - - cen - - - do*

moon when nights are bright - - - est.

ten. *cres - - - cen - - - do*

f *dim. e rall.*

On - a - way, my heart sings

a tempo primo

to thee

Sings with joy when thou art

mf

p

near me, As the sigh - ing, singing branch - es In the pleas - ant moons of

p

spring-time! On - a - way, my heart sings to thee.

Dmp

When thou art not pleased, be - lov - ed Then my

mf *mp*

poco marcato.

heart is sad and darkened As the shin - ing riv - er dark - ens When the

p *mf*

clouds drop shadows on it. When thou

p *mf*

smil - est, my be - lov - ed, Then my troubled heart is light - ened As in

sun - shine gleam the rip - ples That the cold wind makes in riv -

ers. Smiles the earth and smile the wa - ters Smile the

cloud - less skies a - bove us, But I lose the way of

smil - ing When thou art no long - er near

poco marcato *cres - cen - 3*

me. I, my - self, my - self, be -

f

do

hold me ! Blood of my beat - ingheart be -

f

hold me ! O a-wake, a -

wake be - lov - - ed ! On - a - - way, a-wake, be -

ff *p* *cresc.*

lov - - - - ed.

ff

Part II, No 2(b).

The Dance of Pau-puk-keewis.

CHORUS.

(You shall hear how Pau-puk-keewis
Danced at Hiawatha's wedding.
* * * * *
Old Nokomis * * * said, * * *
"Dance for us your merry dances
That the feast may be more joyous,
That the time may pass more gaily."
Then the handsome Pau-puk-keewis,
* * * * *
Rose among the guests assembled,
* * * * *
To the sounds of flutes and singing,
To the sounds of drums and voices,
And began his mystic dances.)

Andante moderato. *mp*

Women. First a slow and sol-lemn meas -

Men. *mp*

Andante moderato. $\text{♩} = 50$. *p*

Piano.

Andante moderato.

Drum. * *mp*

ure, a sol-lemn meas - ure. Ah!

* In rehearsals the drum notes, whenever practicable, should be played upon the Piano at the pitch indicated.

(The theme of this number, comprised in the first nine measures, is a song of the Kwakiutl Indians. I am indebted for it to Mr. H. E. Krehbiel who took it down in the course of observing one of the tribal ceremonies.)

F. R. B.

A

In and out a - mong the

pine' trees, in and out a - mong the pine trees, in and out a -

In and out a - mong the pine trees, in and

B

mong the pine trees, Thro' the shad-ow and the sun-shine.

out a - mong the pine trees and the sun-shine. *pp*

B

pp

Ah! Tread - - ing

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with a long note on 'Ah!' followed by a dotted line and the word 'Tread - - ing'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

soft-ly like a panther, ah, ah, ah,

Tred-ing soft-ly ah, like a panther, tread-ing soft-ly like a pan-ther,

The second system of the musical score. The vocal line continues with the lyrics 'soft-ly like a panther, ah, ah, ah,' and 'Tred-ing soft-ly ah, like a panther, tread-ing soft-ly like a pan-ther,'. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

ah, ah! Then more

ac - cel.

ac - cel.

ac - cel.

The third system of the musical score. The vocal line continues with 'ah, ah! Then more'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. There are markings for 'ac - cel.' (accelerando) and 'cresc.' (crescendo) in the piano part.

swift - ly And still swift - er *accel.*

er - an - do *accel.*

Allegro. whirl - ing, spin - ning round in cir - cles Ah *cresc.*

Ah *Allegro.* Ah *Più allegro.* *cresc.*

Till the leaves went

Allegro. *Più allegro.*

Presto.

whirl - ing with him Till the dust and wind to -

Presto.
Presto.

geth - er Swept..... in ed - dies round.....

..... a - - bout him. Ah!.....

Ah!.....

2nd Ped. 2nd Ped.

ah, ah, ah, ah, ah,

* 2nd Ped. * 2nd Ped. *

This system contains five measures of music. The vocal parts (soprano and bass) have long, sustained notes with 'ah' lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Pedal markings are present in the second and fourth measures.

D *f* *fff* ah! ah!

prestissimo. 8 *fff*

D *prestissimo.*

This system contains five measures of music. It begins with a key signature change to D major, indicated by a 'D' and a sharp sign. The vocal parts have a more active melody with 'ah!' lyrics. The piano accompaniment is more complex, with chords and sixteenth-note patterns. The tempo is marked 'prestissimo.' and the dynamics range from 'f' to 'fff'. A measure rest of 8 measures is indicated in the vocal line.

Part II. No 2. (c)

"When I think of my beloved?"

CONTRALTO SOLO.

Poco andante. $\text{♩} = 84$.

Then a - gain sang Chi - bi - a - bos, sang a song of love and

longing, sang a maiden's la - men - tations for her lov - er, her Al - gon - quin.

Più vivo.

When I think of my be - lov - ed, Ah, me! think of my Al -

Più vivo. ♩ = 96.

gon - quin, When my heart is think - ing of..... him, O my sweet -

heart, O my sweet - heart, my Al - gon - - quin, my..... Al -

A

gon - quin !

pp

Ah, me! when I parted from him Round my neck he hung the

wam - pum as a pledge, The snow-white, snow - white wam - pum, O, my

B

sweet - heart, my Al - gon - quin, O, my sweet-heart, my Al -

gon - - quin ! I will go with you, he

rall. *p* *a tempo.* *pp*

whis - pered, Ah me! to your nat - - ive

molto port.

con anima.

coun - try Let me go with you, he whis - pered, O, my sweet-heart,

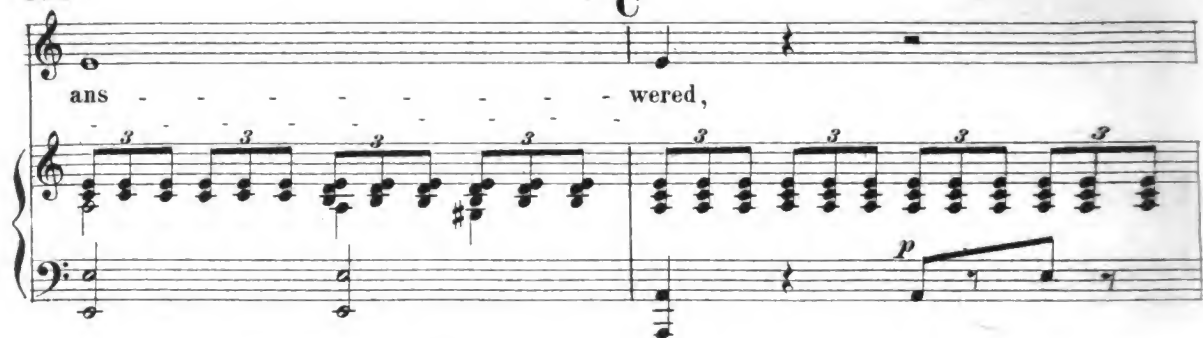
rall.
my.....Al-gon - - quin. *eres - - cen - do*
a tempo.
rall. *accel.*

f Più allegro.
Far,
f Più allegro. ♩ = 108.

far a - - way,.....

Ve - - ry far a - - way, I
dim.

ans - - - - - wered,

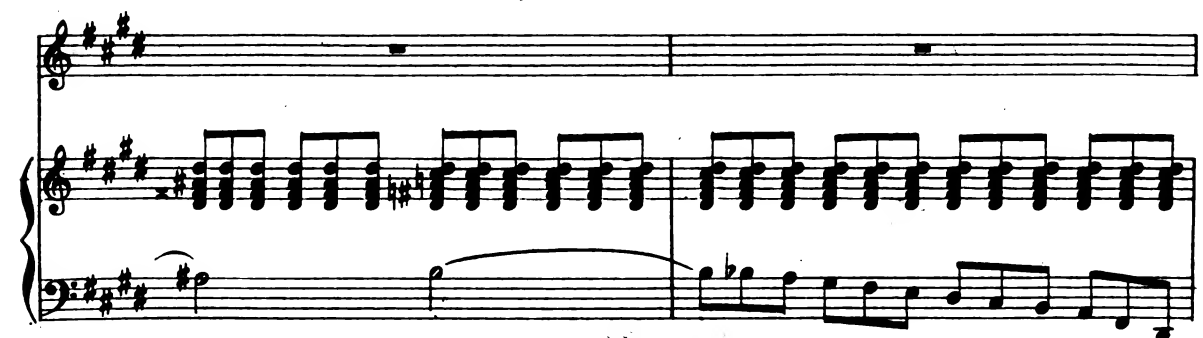


Ah, me! is my na - tive coun - try, O, my



sweet - heart, my Al - gon - quih, O..... my sweet - heart!

con brio.



When I looked back to be - -

hold him where we part - - ed to be - hold him, Af- ter

me he still was gaz - - ing, O my sweet - -

meno mosso
heart, O my sweet - - - heart, my sweet - - -
meno mosso *dolce*

rall. *a tempo.* *p*
heart, My Al - gon - - quin, By the tree he still was
colla voce *a tempo.* *p*

standing, By the fall-en tree was stand - ing That had dropp'd in to - the

6 6 6

wa - - ter, O, my sweetheart, my Al - gon-quin!

E

When I

think of my be - - lov - - ed, Ah me! think of my be -

lov - - ed, When my heart is think - ing of him,

O my sweet - heart, O my sweet - heart, my Al - gon - - - quin,

cresc.
O my sweetheart, O my

Andante.
..... sweet - heart, my Al - - gon - - *a tempo.*

Andante.

quin.

Part III. No 1.

The Famine.

Allegro moderato. $\text{♩} = 126$.

Piano introduction in B-flat major, 4/4 time. The tempo is Allegro moderato (♩ = 126). The music features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano).

CHORUS.

pp *mf*

Soprani. *pp* *mf*
O the long and drea-ry win-ter! O the cold and

Alti. *pp* *mf*
O the long and drea-ry win-ter! O the cold and

Tenori. *pp* *mf*
O the long and drea-ry win-ter! O the cold and

Bassi. *pp* *mf*
O the long and drea-ry win-ter! O the cold and

The piano accompaniment for the chorus consists of sustained chords in the right hand and a rhythmic eighth-note pattern in the left hand.

A

eru-el win-ter! Ev-er thick - - er,

eru-el win-ter! Ev-er thick - - er,

eru-el win-ter! Ev-er thick - er,

A

The piano accompaniment continues with sustained chords and a rhythmic eighth-note pattern.

ice on lake and

thick - er, thick - er, Froze the ice on lake and riv - er,

thick - er, thick - er, Froze the ice on lake and riv - er,

thick - er, thick - er, Froze the ice on lake and riv - er,

thick - er, thick - er, Froze..... the ice on lake and riv - er,

Ev - er deep - er fell the snow o'er all the

Ev - er deep - er, deep - er, deep - er fell the snow o'er all the

Ev - er deep - er, deep - er, deep - er fell the snow o'er all the

Ev - er deep - er fell the snow o'er all the

land - scape, Fell the cov - 'ring snow and drift - - ed Thro' the for - -

land - scape, Fell the cov - 'ring snow and drift - - ed Thro' the for - -

land - scape, Fell the cov - 'ring snow and drift - - ed Thro' the for - -

est, round the vil - lage.

pp Hard-ly from his bur - ied wig - wam Could the hun-ter

cresc. force a pas-sage; With his mit - tens and his snowshoes *poco*

a *poco* *f* **D**

vain-ly walked he thro' the for-est Sought for bird or

a *poco* *f* **D**

vain-ly walked he thro' the for-est Sought for bird or

a *poco* *f* **D**

beast, and found none Saw no track of deer or rab-bit, In the snow be-

sotto voce *

sotto voce

sotto voce

f *mp*

held no foot-prints, In the gha-st - - ly gleaming for-est Fell,

In the gha-stly gleam - - ing for-est

held no foot-prints, In the gha-st - - ly gleaming for-est Fell,

and could not rise from weakness, Perished there from cold and

hun - ger. O the fam - ine and the

fam - ine and the fe - ver! O the wast - ing of the

ff

fam - - ine! O the blast - - - ing, the blast - -

fam - - ine! *ff* O the blast - - - - ing of

fam - - ine! *ff* O the blast - - - - ing of

fam - - ine! *ff* O the blast - - ing of the fe - - - ver,

mf

- - ing of the fe - ver, *mf* O the wail - - - ing

..... the fe - ver, *mf* O the wail - ing of the child -

..... the fe - - - ver, *mf* O the wail - ing of the child -

of the fe - - ver, O

of the child - ren, the wail - ing of child - ren, the wail - - - ing of

ren, the wail - ing, wail - ing of child - ren, the wail - - - ing of

ren, the wail - ing, wail - ing of child - ren, the wail - - - ing of

children! O the an-guish, the an - - guish, the

children! O the an-guish, the an - - guish, the

children! O the an-guish, the an - - - guish

the an-guish, the an - - - guish

an - guish of the wo - men! O the an - guish, the

an - guish of the wo - men! p pp

of the wo - men! O the an - guish, the

of the wo - men! p pp

an - - guish of the wo - men!

an - - guish of the wo - men!

an - - guish of the wo - men!

4-20-60381-108 *ppp*

TENOR SOLO.

111

mf *Tempo ad lib.*

Forth in - to the emp - ty for - est Rushed the mad - dened Hi - a - wa - tha; Cried

..... he with his face up - lift - ed In that bit - ter hour of an - guish:

ff "Git - che Ma - ni - to, the Migh - ty! Give your *mp tempo*

moderato. chil - dren food, O Fa - ther! Give us food, or we must per - ish! Give me *accel. e cresc.*

p tempo moderato. *accel. e cresc.*

meno mosso. food for Min - ne - ha - ha; For my dy - ing Min - ne - - ha - ha!"

f *p* *meno mosso.*

ff Andante.

Thro' the far re-sound-ing for-est, Thro' the for-est vast and

ff Andante.

Thro' the far re-sound-ing for-est, Thro' the for-est vast and

ff TUTTI. Andante. ♩ = 88.

p **H**

va-cant Rang that cry of des-o-la-tion, But there came no oth-er

p

va-cant Rang that cry of des-o-la-tion, But there came no oth-er

p **H**

an-swer Than the ech-o of his cry-ing, Than the ech-o. of the

an-swer Than the ech-o of his cry-ing, Than the ech-o of the

pp *ppp*

wood - lands, "Min-ne - ha - ha! Min-ne - ha - ha!"

pp *ppp*

wood - lands, "Min-ne - ha - ha! Min-ne - ha - ha!"

ppp

pp rall.

CONTRALTO SOLO.

In the wig-wam with No - ko - mis, With those gloom-y guests that

watched her, With the fam - ine and the fev - er, She was ly - ing the be -

lov - ed, She..... the dy - ing Laugh - ing Wa - ter.

ppp

SOPRANO SOLO.

Hark! I hear..... a

The first system of the musical score for Soprano Solo. It features a vocal line in G major (one sharp) and 4/4 time. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, starting on G3 and A3 respectively.

rush - - ing,..... Hear a roar - - - ing and a

The second system of the musical score. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same eighth-note pattern.

rush - - - ing, Hear the falls of Min - - ne - -

The third system of the musical score. The vocal line continues with a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with the same eighth-note pattern.

ha - - ha Call - - - ing to me

The fourth system of the musical score. The vocal line continues with a half note D4, a quarter note C4, and a quarter note B3. The piano accompaniment continues with the same eighth-note pattern.

Contralto Solo. *mf* from the dis - tance

No! No, my child, it is the

night - - wind, it is the night - wind in the

Look! I see my fa - - ther standing

pine - - trees. No, my child!

lone - ly at his wig - - wam, Beck - - 'ning to me from his

No!

wig - - wam In the land of the Da - co - - -

No my child!

tahs! Ah!..... the eyes of

No my child! 'Tis the smoke that waves and beck- ons

Pau - guk Glare up - on me in the dark - - ness I can

No! ah!.....

cresc. feel his i - - cy fin - - gers Clasp - ing

my child

mine a - mid the dark - ness! Hi - a -

ah! my child!

wa - - - tha! Hi - a - wa - - -

Ah!..... my

tha!

child!

4-20-60484-168

K**TUTTI.****TUTTI.**

And the

TUTTI.**TUTTI.**

And the

K*p*

des - - - o - late

Hi - a - wa - - tha,

Far a -

des - - - o - late

Hi - a - wa - - tha,

Far a -

way

a - mid

the

for - - est

Heard that

Heard that

way

a - mid

the

for - - est

Heard

Heard

sud - - den cry of anguish, Heard the voice of Min-ne - ha - ha, "Hi-a -

sud - - den cry of anguish, Heard the voice of Minne-ha-ha, "Hi-a -

that sudden cry of anguish, Heard the voice of Min-ne - ha - ha,

that sudden cry of anguish, Heard the voice of Min-ne - ha - ha,

wa-tha! Hi-a - wa - tha!"

wa-tha! Hi-a - wa - tha!"

Over snow-fields, waste, and pathless Under snow en-

p *L* *s*

SOLO.

Wa-ho - no - - win! Wa-ho - no - - win!

cumbered branches Homeward hurried Hi-a-wa-tha, Heard No-ko - mis moaning wail -

Would that I had perished for you! Would that I were dead as you are! Wa-ho-now -

ing.

p

M *p* **TUTTI.**

And his bursting heart with-in him

TUTTI. *p*

in!..... Wa-ho- now - in!.....

TUTTI. *p*

p **TUTTI.** And his bursting heart with-in him

And his burst - - ing heart with-in him

M *Meno mosso.*

Uttered such a cry of an - guish That the for - est moaned and shud - dered

Uttered such a cry of an - guish That the for - est moaned and shud - dered

Ut - tered such a cry of an - guish

.....That the ve-ry stars in heav-en shook, and trembled with his an - guish.

.....That the ve-ry stars in heav-en shook, and trembled with his an - guish.

N *mp*

.....

p *pp* *ppp*

(Humming.)

(Humming.)

(Humming.)

Andante. *p*

Then they bur - ied Min - ne - ha - ha, In the snow a grave they made her,

Andante. ♩ = 72.

p molto legato.

In the for - est deep and dark - some, Un - der - neath the moan - ing hem - locks,

p
Clothed her in her rich - est gar - ments, Wrapp'd her in her robes of er - mine,
Clothed her in her rich - est gar - ments, Wrapp'd her in her robes of er - mine,
Humming.

O
Cov - ered her with snow - like er - mine, Thus they bur - ied Min - ne - ha - ha,
Cov - ered her with snow - like er - mine, Thus they bur - ied Min - ne - ha - ha,
Thus they bur - ied Min - ne - ha - ha,
Thus they bur - ied Min - ne - ha - ha,

Thus they bur - ied Laugh - ing Wa - ter, bur - - ied Laugh-ing

bur - - ied Laugh-ing

Thus they bur - ied Laugh - ing Wa - ter, Thus they bur - ied

bur - - ied Laugh-ing

Wa - - - ter.....

Wa - - - ter.....

Laughing Wa - - ter.....

Wa - - - ter.....

TENOR SOLO. *mf*

Fare-well, O my Min-ne - ha - ha! Fare - - well,

O Laughing Wa - ter! All my heart is bur - ied with you, All my thoughts go

on - ward with you! Come not back a - gain to la - bor,..... Come not back a -

gain to suf - fer, Where the fam - ine and the fe - ver Wear the heart and waste

..... the bo - dy. Soon my task will be com - ple - ted,

Soon your footsteps I shall follow To the is - lands of the bless-ed, To the

king - dom of Po - ne-mah, To the land of the Here-

af - ter, to the land of the Here - af - - -

ter.

Part III. No 2.

Hiawatha's Vision.

TENOR SOLO.

Con moto: mf

I have seen in a vis-ion, seen a great ca-noe with

Con moto. ♩=96.

pin - - ions, Seen a peo - ple with white fa - - ces,

Seen the com - ing of this bearded peo - ple From the re - gions of the

morn- ing, from the shin - ing land..... of Wab - un; Git- che

Man - i - to, the Might - - y, the great spirit, the Cre -

a - - tor, Sends them hith-er on His er - - rand,.....

f Maestoso.
Sends them to us with His mes -

Meno mosso. mf
sage. Let us welcome, then, these strangers, Hail them as our

Meno mosso. e. 69.
molto legato

B
friends and brothers, And the heart's right hand of friendship Give them when they

come to see us. Gitche Man - i - to the Might - y, said

this to me in my vis - ion.....

p

I be - held, too, in that

poco ad lib.

vis - ion All the se - crets of the fu - ture, of the dis - tant days that

Con moto.

shall be. I be - - held the westward marches of the unknown, crowded

Con moto. $\text{♩} = 92$

na - tions, All the land was full of peo - ple, Rest - less, struggling, toiling, striv - ing,

con gran anima.

Speaking ma - ny tongues,..... yet feel - - ing but one heart beat..... in their

bos - oms. In the wood - lands rang their ax - es, Smoked their towns in all the

val - leys, Ov - er all the lakes and riv - ers Rush'd their great canoes of

thun - - der. *Andante maestoso.* ♩ = 69.

mp

Then a dark - er, drearier vis - ion Passed be - fore me vague and

p cresc.

ff Adagio.

cloud - like, I be - held our na - tions

a tempo.

mp

scattered, All forget - ful

poco rall.

più vivo.

f

of my counsels, Weakened, war - ring with each oth - er, Saw the

più vivo.

poco rall.

f

ff

D

remnant of my people Sweeping westward, wild and wo - ful, Like the

cres - - - *con* - -

cloud - rack of a tem - pest.

do *ff*

p *mf* *ff*

Like the withered leaves of au - tumn Like the withered leaves of au - tumn...

p *ff*

p *pp*

Part 3. No 3.
Hiawatha's Departure.

Andante. $\text{♩} = 80$.

pp

cresc.

pp

A

p

Hea-vy with the heat and si-lence Grew the af-ter-noon of sum-mer;

p

Hea-vy with the heat and si-lence Grew the af-ter-noon of sum-mer;

p

With a drow - - sy sound the for - - est Whis-pered round the

With a drow - - sy sound the for - - est Whis-pered round the

With a drow - sy sound the for - est Whis - pered round the

pp

sul - - try wigwam;

sul - - try wigwam;

p With a sound of sleep the

p

B
wa - - ter Rip - - pled on the beach
p
With a sound of sleep the wa - ter Rip - pled

B

be - low it.
on the beach be - low it. *p*
With a sound of

sleep the wa - - ter

p With a sound of sleep the wa - - ter

mp Rip - - pled

mp Rip - - pled on the beach be -

mp Rip - - pled on the beach be - low it, Rip - - pled

Rip - - pled on the beach be - low it, Rip - - pled

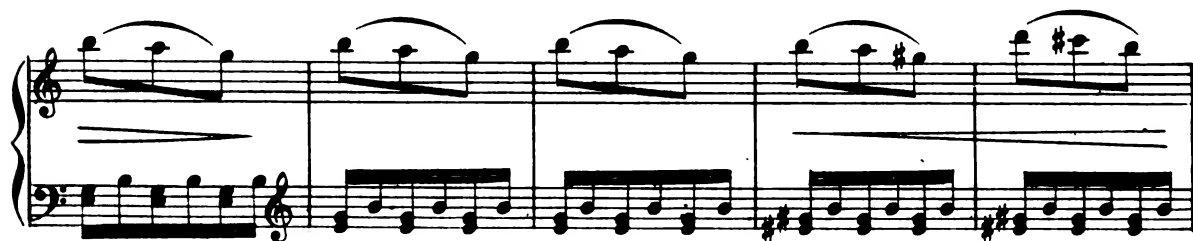
on the beach be - low it.

low it.

on the beach be - low it.

on the beach be - low it.

C



ALTI.



p

And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,

p

And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,

p

And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,

p

And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,

D

Slum - bered in the sul - try wig - - wam, slum - bered in the

Slum - bered in the sul - try wig - - wam, slum - bered in the

Slum - bered in the sul - try wig - - wam, slum - bered in the

Slum - bered in the sul - try wig - - wam, slum - bered in the

D

sul - - try wig - wam.

sul - - try wig - wam.

sul - - try wig - wam.

sul - - try wig - wam.

mf Slow - ly o'er the

poco rall. *a tempo.*

simm - 'ring land - scape Fell the eve - ning's dusk and cool - ness,

And the long and lev - - el sun - - beams

E Shot their spears in - to the for - est, Break - ing thro' its shields of shad - ow,

rall. Rushed in - to each se - cret am - bush, Searcht each thick - et, din - gle, hol - low -

pp

Still the guests of Hi - a - wa - tha Slum-bered in the si - lent wig - wam.

Still the guests of Hi - a - wa - tha Slum-bered in the si - lent wig - wam.

pp

Still the guests of Hi - a - wa - tha Slum-bered in the si - lent wig - wam.

pp

Still the guests of Hi - a - wa - tha Slum-bered in the si - lent wig - wam.

F
TENOR SOLO.

mf

From his place rose Hi - a -

F

pp

mf

wa - - - - - tha, Bade fare - well to old No -

ko - mis, Spoke in whispers, spoke in this wise, Did not

p

wake the guests that slum - - - bered.

p

G

"I am

go - - ing, O No - ko - mis, on a long and dis - tant

jour - ney To the port - als of the sun - set, To the re - gions of the

home - wind, Of the North - west - wind, Kee - way - - din.

p
But these guests I leave be - hind me in your

loco.

watch and ward I leave them, See that nev - - er harm comes

near..... them, Nev-er dan - - ger nor sus - pi - cion, Nev - er

poco rall.
want of food, or shel - ter In the lodge of Hi - a - wa - -

poco rall.

tha.

CONTRALTI.

Forth in-to the vil - - lage

went he, Bade fare - - well to all the

war - riors, Bade fare - - well to all the

young men, Spake per - suad - - ing, spake in

this wise:

TENOR SOLO.

"I am go - ing, O my peo - ple, On a long and distant

jour - ney; Ma - ny moons and ma - ny win - ters Will have

come and will have van - ished Ere I come a - gain to

see you, ere I come a - gain to see you; But my

guests I leave be - hind me. _ List - - en to their

words of wis - dom, List - - en to the truths..... they

Maestoso.

13 tell you; For the Mas - ter of Life has

Maestoso.

13 sent them From the

13 land..... of light and morn - - ing; For the Mas - ter of

mp **H**

mp

13 Life has sent them From the land..... of light and

cresc.

ff *rall.* *3*

morn - - ing.

rall. *dim.* *3* *p*

CHORUS.

♩ = ♩ 60.

mp

On the shore stood Hi - - a - -

mp

On the shore stood Hi - - a - -

On the shore

On the shore.....

molto legato e p

wa - - - - - tha, Turned,

wa - - - - - tha, Turned,

stood Hi - - a - - wa - - tha,

stood Hi - - a - - wa - - tha,

turned..... and waved his hand at part - ing;

turned..... and waved his hand at part - ing;

turned and waved his hand at part - ing;

turned and waved his hand at part - ing;

I
On the clear and lu - - min - ous wa - - ter
marcato.

On the clear and lu - minous wa - - ter

On the.... clear and lu - min - ous wa - - ter

On the clear and lu - min - ous wa - - ter

Launched his..... birch ca - noe for..... sail - - ing,

Launched his birch ca - - noe for sail - - ing,

Launched his birch ca - noe for..... sail - - ing,

Launched his birch ca - - noe for sail - - ing,

From the peb - - - bles of the..... mar - - gin,.....

From the peb - bles of the..... mar - - gin,.....

From the peb - - bles of the..... mar - - gin,.....

From the peb - - bles of the mar - - gin,

Shoved it forth in - to..... the..... wa - ter; Whis - pered to it:

Shoved it forth in - to..... the..... wa - ter; Whis - pered to it:

Shoved it forth in - to the wa - ter; Whis - pered to it:

Shoved it forth in - to the wa - ter; Whis - pered to it:

“West - ward! west - ward!”

“West - ward! west - ward!”

“West - ward! west-ward, west - ward! west-ward, westward!”

“West - ward! west-ward, west - ward! west-ward, westward!”

West - ward! And with speed it dart - ed for - ward, it

West - ward! And with speed it dart - ed,

West - ward! And with

West - ward! And with

mp cresc. ed accel.

mf

f

p cresc. ed accel.

dart - ed for - ward.

dart - ed for - ward.

speed it dart - ed for - ward.

speed it dart - ed for - ward.

Allegro. ♩ = 126.

mf

And the

mf

And the

mf

And the

mf

And the

ev - 'ning sun de - scend - - - ing

ev - 'ning sun de - - scend - - ing

ev - 'ning sun de - scend - - ing

ev - 'ning sun de - - scend - - - ing

K

Set the clouds on fire with red - - ness,

Set the clouds on fire with red - - ness,

Set the clouds on fire with red - - ness,

Set the clouds on fire with red - ness,

K

Burned the broad sky like a prai - -

Burned the broad sky like a prai - - rie.....

Burned the broad sky like a prai - - rie.....

Burned the broad sky like a prai - -

- - rie burned the broad sky like a prai -

..... burned the broad sky like a prai -

..... burned the broad sky like a

- rie burned the broad sky like a

rie Left on the lev - - el

rie Left up - - on the lev - - el

prai - - rie, Left up - on the lev - - - el

prai - - rie, Left up - on the lev - - - el

155

cresc.

wa - - - ter One long track

cresc.

wa - - - ter One long track

cresc.

wa - - - ter One long track and

cresc.

wa - - - ter One long track and

cresc.

7 7

of splen - - dor, Down whose

of splen - - dor, Down whose

13 trail of splen - - dor, Down whose

trail of splen - - dor, Down whose .

stream as down a riv - - er,

stream as down a riv - - er,

stream as down a riv - - er,

stream as down a riv - - er,

a|| a||

West - - ward, west - - - ward Hi - - a - wa - - tha.

West - - ward, west - - - ward Hi - - a - wa - - tha.

West - - ward, west - - - ward Hi - - a - wa - - tha.

West - - ward, west - - - ward Hi - - a - wa - - tha.

mf a tempo. *cresc.*
Sailed..... in - - to the fie - - ry sun - - set,

mf a tempo. *cresc.*
Sailed in - - to the fie - - ry sun - - set,

mf a tempo. *cresc.*
Sailed in - - to the fie - - ry sun - - set,

mf a tempo. *cresc.*
Sailed in - - to the fie - - ry sun - - set,

a tempo. *cresc.* *sempre 3*

Trio.
Sailed in - - to the pur - - ple va - - pors,

Sailed in - - to the pur - - ple va - - pors,

Sailed in - - to the pur - - ple va - - pors,

Sailed in - - to the pur - - ple va - - pors,

Sailed in - to the fie - - ry sun - set,

Sailed in - - to the fie - - ry sun - set,

Sailed in - - to the fie - - ry sun - set,

Sailed in - - to the fie - - ry sun - set,

Sailed in - - to the dusk, the dusk of even - ing, the

Sailed in - - to the dusk, the dusk of eve, the

Sailed in - - to the dusk, the dusk of eve, the

Sailed in - - to the dusk, of even - - ing,

dusk of even - ing, Sailed..... in - - to the

dusk of even - ing, Sailed..... in - - to the

dusk of even - ing, Sailed in - - to the even - - ing

even - - ing, Sailed, sailed

pp dusk of even - ing, sailed in - to the

pp even - - - ing, the even - - - ing, even - - -

p sailed in - - to the even - - - ing, sailed in - -

sailed

in - - - to the even - - - ing, sailed

sempre pp dusk, the dusk of even - ing, even - - -

sempre pp ing, the dusk of even - ing, even - - -

sempre pp to the dusk of even - ing, dusk of even - - -

in - - to the dusk, the dusk of even - - -

in - - to the dusk, the dusk of even - -

ing. And the peo-ple watched him till the

ing. And the peo-ple watched him till the

ing. And the peo-ple watched him till the

ing. And the peo-ple watched him till the

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a *mf* dynamic marking. The bass staff provides harmonic support with a steady rhythm.

birch ca - - noe seemed lift - ed High in-to that sea of

birch ca - - noe seemed lift - ed High in-to that sea of

birch ca - - noe seemed lift - ed High

birch ca - - noe seemed lift - ed High

The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with a *cresc.* dynamic marking and a triplet of eighth notes. The bass staff provides harmonic support with a steady rhythm.

birch ca - - noe seemed lift - ed High

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a *sempre* dynamic marking. The bass staff provides harmonic support with a steady rhythm.

splen - - - - - dor, splen - - -
 splen - - - dor, splen - - - - -
 High in-to that sea of splen - - - - -
 in-to that sea of splen - - - - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. The lyrics are: "splen - - - - - dor, splen - - -", "splen - - - dor, splen - - - - -", "High in-to that sea of splen - - - - -", and "..... in-to that sea of splen - - - - -".

Q

dor Till it sank in - to the
 dor Till it sank in - - to the
 dor Till it sank in - - to the
 dor Till it sank in - to the

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. The lyrics are: "dor Till it sank in - to the", "dor Till it sank in - - to the", "dor Till it sank in - - to the", and "dor Till it sank in - to the".

wa - - tha, fare thee well, O fare thee

wa - - tha, fare thee well, O fare thee

well, fare - well, fare - well for - ev - er, fare thee

well, fare - well, fare - well fare - - -

R well, fare - - - well!" And the

well, fare - - well!?" And the

cresc. well, O Hi - a - wa - tha, fare thee well, O Hi - a - wa - tha!" And the

cresc. well, O Hi - a - wa - tha, fare thee well, O Hi - a - wa - tha!" And the

R

Ad.

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

The image shows a page from a musical score for the song "The Farewell". It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "rip - pling on the peb - bles, Sobbed 'fare - well, farewell, fare-". The piano part features chords and arpeggiated figures. The score is marked with a forte (f) dynamic.

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

[illegible]

well, O Hi - a - wa - tha, fare - - - well,

well, O- Hi - a - wa - tha, fare thee well,

well, O Hi - a - wa - tha, fare - - - well,

well, O Hi - a - wa - tha, fare thee well, fare - -

for - - ev - - er, farethee well.....

fare thee well for - - ev - er, fare thee well

fare - - - well, fare - - - well, fare-well, fare -

fare - - well, for - - ev - er, fare - - - well, fare thee

well, fare - well, fare - - - well,

Oh, fare thee well!..... Thus de -

well, fare - - - well!..... Thus de -

well, fare thee well, fare thee well!..... Thus de -

fare - - - well!..... Thus de -

S part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

S

cresc. *s* *p*

lov - ed, In the glo - - - ry of the sun - set, In the

cresc. *mp*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *p*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *p*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *s*

pur - ple shades of even - - ing, To the re-gions of the.....

cresc.

pur - ple shades of even - - ing, To the re-gions of the.....

cresc.

pur - ple shades of even - - ing, To the re-gions of the

cresc.

pur - ple shades of even - - ing, To the re-gions of the

home - - wind of the North - - - west wind Kee -

home - - wind of the North - west wind Kee -

home - - wind of the North - west wind Kee -

home - - wind of the North - west wind Kee -

way - - din, To the Is - - - lands of the

way - - din, To the Is - - - lands of the

way - - din, To the Is - - - lands of the

way - - din, To the Is - - - lands of the

T

bless - - ed, To the land of the here -
 bless - - ed, To the land of the here -
 bless - - ed, To the land of the here -
 bless - - ed, To the land of the here -

af - - ter, the land
 af - - ter, the land of
 af - - ter, the land of
 af - - ter, the land

..... To the land, to the land of

the here - af - - ter, to the land of

the here - af - - - ter, the here - - af - ter,

..... to the here - - af - - ter,

The first system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "..... To the land, to the land of the here - af - - ter, to the land of the here - af - - - ter, the here - - af - ter, to the here - - af - - ter,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

the here - af - ter, To the land, the land

the here - af - ter, To the land, the land of ... the

the here - af - ter, To the land, the land of the

the here - af - ter, To the land, the land

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "the here - af - ter, To the land, the land the here - af - ter, To the land, the land of ... the the here - af - ter, To the land, the land of the the here - af - ter, To the land, the land". The piano accompaniment continues with a similar rhythmic pattern.

cresc.
 to..... the land, to..... the.....
cresc.
 here - af - ter, to..... the land of
cresc.
 here - af - ter, land of
cresc.
 to the here - - -
ff
 land..... of here - af - - - ter.
fff
 here - - - af - - - ter.
fff
 the here - af - - - ter.
fff
 af - - - ter.
fff
 * *ff*
 * *ff*
 * *ff*
 * *ff*